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THE DECORATOR AND FURNISHER.

A FEW SUGGESTIONS.

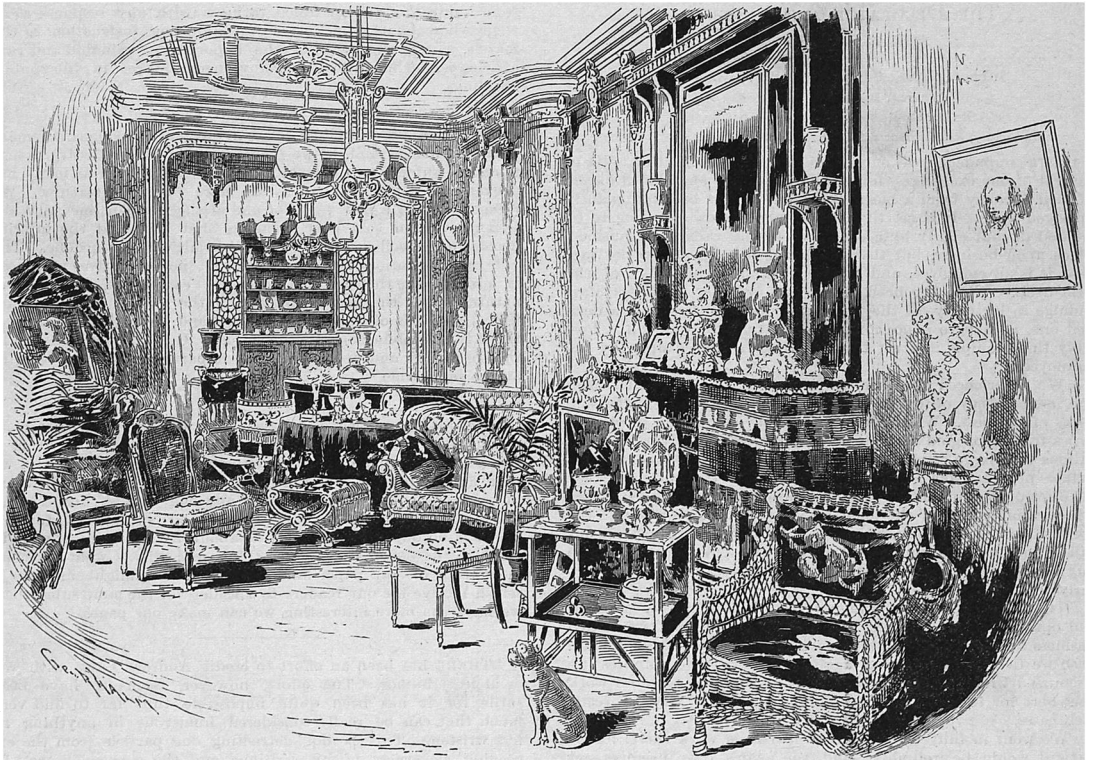
JAPANESE PARASOLS have become an important item in the decoration of homes of taste and cultivation where artistic effects are sought after, and where there is need of variety in the fitting up of rooms. One of the most charming uses of these decorations is in the home and studio of an amateur artist. In the parlor there are gas brackets on each side of the chimney over the mantel. As they are not required for lighting, the owner has had one of them fitted with a jointed section of pipe, to which is attached a Japanese parasol of about nine feet spread. The joints are so arranged that when not required the parasol can be closed and will hang at the side of the chimney. When in use it is supported by a jointed stem like an old-fashioned sunshade, so that there is no handle to extend downward and be in the way. There is a fall of lace around the edge of this parasol, and underneath it is a small table, an easy chair and footstool, while a revolving book-case is within easy reach. With a lamp on the table and plenty of reading matter at hand a more delightful retreat after the cares of the day could scarcely be imagined. A pretty conceit is to remove the chandelier and put the gas pipe through the middle of a large Japanese parasol, drawing it well up to the ceiling, so as to prevent danger from fire. The handle must be taken out and a tube fitted in its place, through which the pipe passes.

It is a great thing to know where to stop buying, and it is well to have the fortitude that can reject what may tickle the fancy for an instant, but that has no recommendation to us beyond the shopman's assertion that it is cheap. Why, it was only during the last Lenten season that cards and circulars were posted in drug store windows advertising the "Poor Man's Easter Egg Dyes." Some poor men would read that and feel that the rich had been "coming it" over them in former years, and that until dyes for tinting hard boiled eggs were reduced to

fifteen cents a box or bottle, the millionaire would hug himself as he sat in his parlor on Good Friday, smearing eggs with blue and red, to think of the advantages that he possessed and that the humble might never enjoy. Then, in triumphant mood over the encouraging labor outlook, he would invest his fifteen cents and dye the family eggs in proudness and defiance. On the next week he would perhaps wonder that he had seen no "Rich Men's Easter Egg Dyes" advertised, and vaguely wonder if it was to his material or mental welfare to paint eggs for Easter day. Men are misled by show, by names, by cheapness. Any thing that is offered for apparently less than it is worth finds ready market among people who have no earthly use for it. In things that are supposed to lend beauty and comfort to our homes cheapness is a wonderful inducement to purchase. If the young housekeeper would avoid collecting a mere agglomeration of shop products let her buy, not where things are cheap, nor because they are cheap, but where they are good. The best is always the cheapest, in the end.

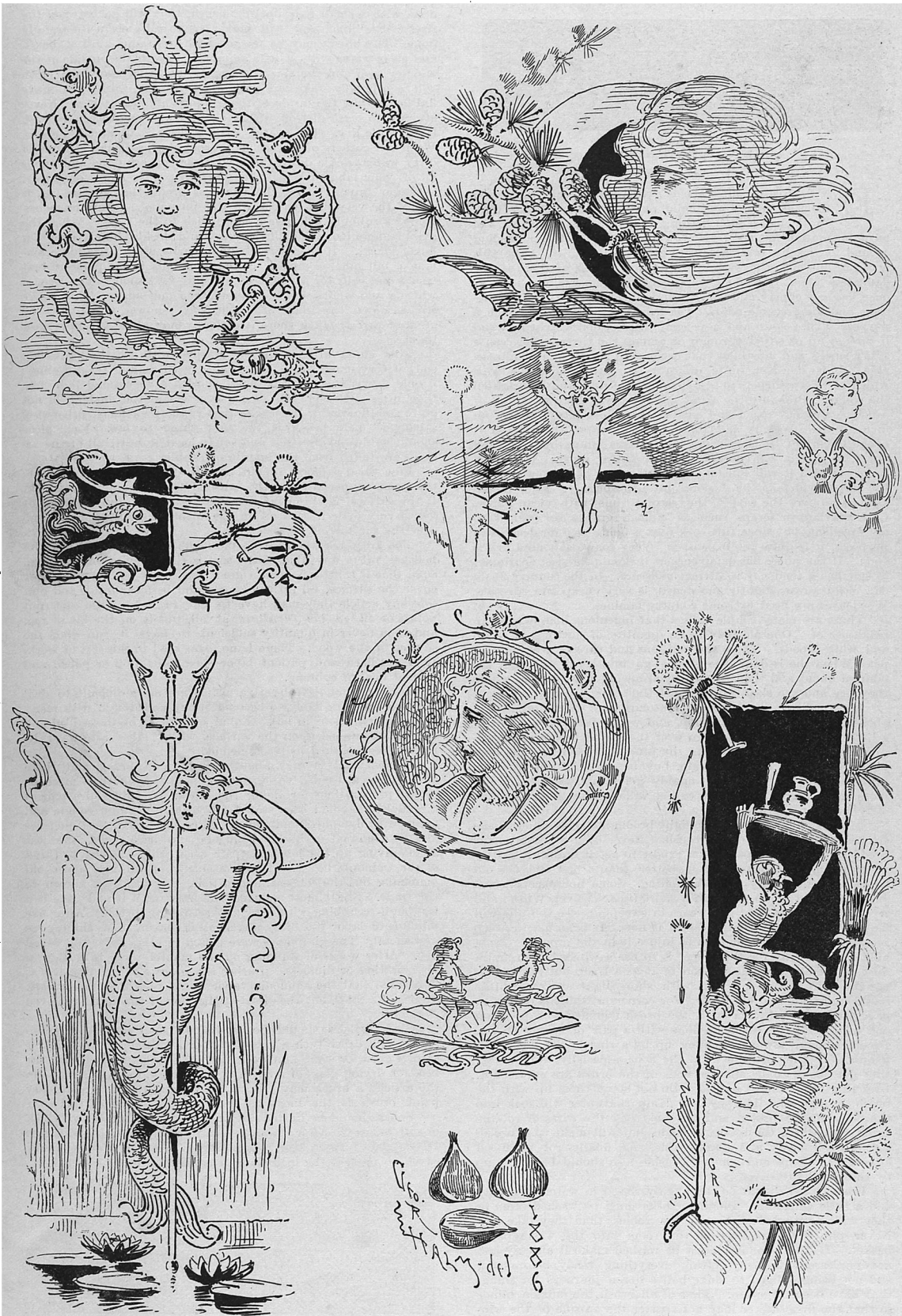
BEFORE painting in oil on canvas, in order to prevent the possible corrosion of the canvas from the oil, and also to preserve better the original colors which all grounds affect, apply a coating of whiting and size. The frames of paintings require peculiar care and soon lose their lustre if not properly attended to. In some cases the wiping of them with a piece of cotton flannel will be sufficient. In other cases dab the frame with cotton wool soaked in water, in which a small quantity of salts of tartar has been dissolved; the solution should not be strong, and is best kept in a wine bottle. No rubbing must be attempted. The frame must finally be stood up to allow the water to drain away, and then syringed with clean water.

It is fashionable now to curtain the alcove of the bay window with large drapery curtains and lambrequin instead of hanging small curtains against each window.



DRAWING-ROOM AT WALDEMER, RESIDENCE OF MR. PHINEAS T. BARNUM, BRIDGEPORT, CONN.

On entering this spacious drawing-room from the grand hall is seen a marble statue of Cupid, a crayon of Mrs. Barnum, a gorgeous mantel and Venetian mirror, the former holding a number of antique vases, plaques, a Sevres china clock, cameo glass vases, etc. In front of the fireplace stands a screen, purchased in Edinburgh (Scotland) in 1844, with a painted panel representing Sir Walter Scott writing in his library, his favorite hounds at his feet. A beautiful ebony stand, decorated with flowers and birds, painted by Mrs. Barnum, on which are placed several rare specimens of bric-a-brac, with which this room abounds. A Steinway grand piano, a pair of rich and costly Sevres vases; on the walls are copies of Tenier's paintings, also paintings by Perrault, Hamilton and other celebrated artists. The chairs and sofas, of ebony, are richly upholstered in handsome silk tapestry. The ceiling, panelled and frescoed in oil by Thomas H. Enright, one of the most competent artists in the State, who also did the halls and other rooms. The curtains and portieres are of red and old gold silk tapestry. There are rich jeweled lamps and chandeliers, an ebony cabinet, with full length bronze figure of Orpheus, and containing numerous articles of vertu and curious objects, collected by Mr. Barnum in his travels in various countries.



SUGGESTIVE SCRAPS, BY GEORGE R. HALM.